Les Levine was one of the few nationally known artists to contact us with an unsolicited proposal. In November, 1968, he sent us the following letter indicating his interest in Art and Technology:

Donald Droll tells me that you are doing a show which involves artists and companies and he suggests I contact you directly.

I have been working in this area for some time and have been successful in obtaining some cooperation from large companies. As a matter of fact for almost five years this kind of cooperation has been kernel to my work. In the past I have worked with both American Cyanamid Co. and Eastman Kodak. I am presently working in the area of television. Perhaps you are familiar with my large plastic environmental works.

I would consider it of enormous value to my work to be able to work with a company in the area of plastics or of video equipment.

In subsequent staff meetings we discussed the possibility of Levine's participation in connection with both Ampex and the Container Corporation of America—Ampex for audio-visual equipment, and CCA for mass produced "disposable" works of art.

In February we contacted Levine and invited him to tour these two facilities. He arrived on April 14. and Gail Scott accompanied him to Container. He was enthusiastic about their four color lithography press on which they print six foot square sheets for margarine, detergent, and other consumer product packaging. He considered their printing process more "contemporary" than the leading lithography art workshops. Although Levine was certain he could easily make a "disposable" or giveaway item, he was not enthralled by the idea, asserting that with the experience he had had with more sophisticated technology, it would be a wasted opportunity for him merely to produce an object. Levine suggested that instead of a one-artist to one-company match at CCA, we should invite each artist participating in A & T to execute a large lithographic print on their four color press—a proposal to which we subsequently gave serious consideration.

The next day GS and Levine flew to Ampex with the hope that their advanced audio-visual equipment might be of greater interest to the artist. Levine was intrigued with their small-scale television studio, housing a sophisticated array of broadcasting equipment including Ampex's RA-400 machine; a random access videotape programmer, an elaborate closed-circuit television set-up; and a multi-track tape recorder with a modular expansion of eight to twenty-four channels.

Levine was certain that, given an opportunity to experi-